

THIS IS A WRUV FM
PROGRAM GUIDE. IT
COVERS THE ~~SUMMER~~^{FALL}
OF 1991. ENCLOSED, PLEASE
FIND A GRID (DAYS OF
THE WEEK ON THE X AXIS
AND TIMES OF DAY ON
THE Y AXIS). USING THIS
GRID WILL HELP YOU TO FIGURE
OUT WHEN CERTAIN SHOWS ARE
Aired. THE GUIDE ALSO
CONTAINS DESCRIPTIONS TO
HELP YOU IDENTIFY WHICH
OF THE SHOWS YOU'D LIKE
TO LISTEN TO, ON 91.1.

FALL PROGRAM GUIDE '91

Dear radio receivers:

Well, another new season is on WRUW and once again, the schedule has been revamped. New programmers arrive with new shows, hoping to bring you something new, fresh and different, in the spirit of WRUW. Old programmers leave and take with them their experiences and memories. And hopefully, WRUW remains your best alternative to the mindless rock out there above the commercial line.

Thanks to a great many donors, we managed to raise quite a bit of money in our last on-air fundraiser, and we are currently putting it to good use. Wade, our music director, is ordering and receiving CD's and albums as if there was going to be a shortage soon. It seems like anything new that comes out, we receive it. Also, there are a great number of CD reissues coming out of many many great titles: old blues, old country, old art rock, old R&B, and of course, the uncountable box sets coming out. Often, WRUW receives over one hundred albums per week, making it a difficult task for the programmers to select what music they plan to play.

Nevertheless, we wouldn't have it any other way.

This summer, your fundraiser dollars were put to work to sponsor the two major live shows WRUW produces every year. The first, Studio-A-Rama, hosted a large collection of local and national bands in an all day rock 'n' roll blowout. The second show was the WRUW Folk and International Festival, featuring a wide variety of, well, folk and international musicians. These shows were both extremely successful, and plans are already underway for next year's shows.

So what's included in this program guide? Well, the obvious, first of all. There is a main schedule grid and program descriptions. Also, you'll find Sue's handy-dandy Traveller's Guide, several fascinating articles and interviews with various famous or semi-famous bands, a Studio-A-Rama photo spread, and a Listener's Survey. Also, there is some cover art by Ron Kretch, and some way-cool ads. What more could one ask for from a completely free publication?

The sixth annual Lis-

tener's Survey is pretty much exactly what it sounds like. It is a survey that we ask the listeners to fill in and return to us so that we can judge how we are doing and how we might make ourselves better. Also, some lucky listeners will receive a mystery ten-pack of records! Experience the diversity of WRUW first hand! Let its diversity seep into your record collection! Learn about new, exciting and different types of music! Naturally, you could do all this simply by tuning in WRUW, but then, you wouldn't have won anything, would you.

We will still be broadcasting new and diverse (commercial free!) music, twenty-four hours a day, seven days a week, which is what we do best. Remember, our programmers are real people and are always open to comments or suggestions. You can reach us at 368-2208. Feel free to call or write and let us know what you think.

Your Wave Length
-WRUW

We can be underwritten...

Our underwriting program has become an invaluable source of support, allowing the station to acquire specific genres of music and subscribe to programming which would otherwise not be available to us. WRUW would like to thank the following businesses for underwriting selected programs in support of the station.

Barking Spider

11310 Juniper Rd

Big Fun 1827 Coventry Rd

Body Language 3291 West 115th St

Caribbean Sea Restaurant

14901 Euclid Ave

Club Body Center 1448 West 32nd St

Club Isabella 2025 Abington Rd

Gifts of Athena 2199 Lee Rd

Goose Acres Folk Music

2175 Cornell Rd

High Tide Rock Bottom

1824 Coventry Rd

The Improvisation

2000 Sycamore St

Jammers 1275 Main Ave

Major Hooples River Bed Cafe

1930 Columbus Rd

Pupo's African Boutique

12602 Superior Rd

Record Revolution 1828 Coventry Rd

Story Tape Video 2252 Lee Rd

When doing business with these establishments, please thank them for their support of WRUW. If you or your business is interested in being an Underwriter of WRUW's programming, please contact Miki Maddocks & Dan Thompson, our Underwriting Directors, for more information, our phone number is 368-2207.

Inside:

- Guide to Fall Schedule
- Calling All Ears
- Travellers Guide
- EMF, Consolidated & Carter Interviews
- Studio-A-Rama & Folk-A-Rama Pics



Public Affairs Programming, Fall 1991

Monday 11:00 am: The Law Show

A new show to WRUW, featuring a frank and in depth look at legal issues of the day in a straight forward, easy to understand manner. Each week there will be interviews with legal educators, judges, prosecutors, defense lawyers and law reporters.

Monday 7:00 pm: Just Chillin'

Presented live from WRUW, this call-in talk show features interviews with local professionals on a variety of teen-related health issues and social concerns. Produced in co-operation with the Cleveland Health Department and the Cleveland Treatment Center.

Tuesday 11:00 am: Voices of Our World

News from countries of the Third World with first-hand interviews with people who live and work in those countries. Produced by the Maryknoll Missioners.

Tuesday 7:00 pm: Consider the Alternatives

This award winning, thought provoking weekly radio magazine offers new insights into the U.S. role in Central America and the Middle East as well as domestic problems from the houselessness to military spending after the cold war. Includes interviews with key political figures, environmentalists and economists in addition to commentaries on the state of our culture.

Wednesday 11:00 am: 51 Percent

Exploring the political and social issues of particular concern to women, who are now the majority gender, this series looks at how the news of the day affects women and how women affect the news.

Wednesday 7:00 pm: Gay Waves

Produced at WRUW by local community volunteers, this show presents news and information pertinent to Cleveland's lesbian and gay communities. Includes updates on AIDS and homophobia, a national gay news segment, a women's scope and much more.

Thursday 11:00 am: Bumbly Pool

Produced at WRUW, this program presents music, stories and special projects for the most underrepresented segment of our society — children. This half hour is open to children of all ages.

Thursday 7:00 pm: Pacifica

After the war shows distributed by the alternative news service Pacifica. This semester will feature a wrap-up of the war in the Persian Gulf, including its effect on the United States, and a historical perspective on the war.

Friday 11:00 am: Open Your Mind

A different, locally produced show each week. Featuring interviews and recorded speeches from the Cleveland area.

Friday 7:00 pm: Bittersweet Pieces

A series of short stories from the Netherlands read by some of the finest actors and actresses from the United States and Europe. The stories are intended to capture the bittersweet lifestyle of the Netherlands. At the end of each piece the author is briefly interviewed, providing background for the story.

WRUW EXECUTIVE STAFF, FALL 1991

General Manager: Colleen C.
Program Director: Ben Winter
Asst. Program Director: Steve Hunder
Music Director: Wade Tolleson
Public Affairs Director: Brian Davis
Traffic Director: Harold Henderson
Business Manager: David Hill
Underwriting Directors: Miki Maddocks & Dan Thompson
Production Directors: Allen Gittelsohn & Joe Riznar
Training Director: David Caban
Public Service Director: Neal Filsinger
Asst. Public Service Director: Josette Farah
Concert Promotions: Melissa Pollack
Press Relations: Seth I. Rich
Publicity Director: Stanley Shmia
Alumni Director: Dave Newman
Station Advisor: P. G. Lind
Chief Engineer: Phil Way

WRUW-FM is the student run radio station of Case Western Reserve University. WRUW is dedicated to innovative and diversified music and programs of community interest.

This program guide was brought to you by David Ernst, Sue Jaconetta, Peter Risser, Kevin Williams and everyone at WRUW. Cover by Ron Kretch. Design by Type & Graphics. Printing by P. M. Graphics. The circulation is 9,000 copies. Everything within is ©1991 by WRUW-FM, Case Western Reserve University.

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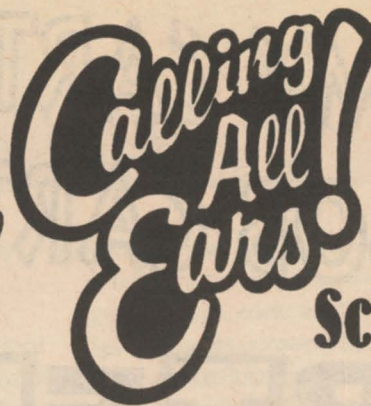
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WEST • Once Upon A Time, Rocky River, 333-2327
EAST • Nicholls Sport, Shaker, 921-4300
• The Grange, Cleveland Heights, 321-5551
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Radio Theatre Comes To Cleveland

by David Caban



Schedule Of Events

When the red "on-air" light flickers on at Tri-C's Main Stage Auditorium this coming November 24th, a small group of actors will start performing their lines, while technicians wait for their cues to begin walking in place on gravel or crackling fire by crumpling cellophane. David Ossman of the Firesign Theater will stand off to one side and direct the performance. A group of recording engineers will make sure the sound is being sent out over the radio correctly. And a large studio audience will be laughing and watching in amazement as radio theater comes to life in Cleveland.

The performance will be the culmination of "Calling All Ears," a week of radio theater related events to stimulate local interest in, and appreciation of, the art of radio theater.

What is Radio Theater?

At it's best, radio theater is more entertaining than television. In watching television, you don't have to think. You see what everyone else sees. In radio theater, actors and technicians provide the voices and sound effects, but your imagination supplies the pictures. You create your visual version of the story, and another person creates their version. Usually when someone makes reference to "radio theater" or "radio drama", most people think of old radio programs like **The Lone Ranger**, **Fibber McGee & Molly**, **The Green Hornet**, or maybe even remember a scene or two from Woody Allen's mid-1980's film **Radio Days**. However, since the late 1950's, kids have been growing up with television as their primary source of entertainment and references to the "golden age" of radio are usually lost on these people.

Nowadays, radio theater - contemporary full-length radio theater - is very hard to find on a regular basis. But with a little effort, it is possible to find small groups of people working hard to keep the magic of radio theater alive by getting others to use their imagination to its fullest.

The best opportunities for

hearing contemporary radio theater are through broadcasts by ZBS Media (the "Ruby" series that WRUW aired this past summer or any of the Jack Flanders series), Ken Nordine (Sundays at 11:00 pm on WRUW), and programs on National Public Radio (NPR) like "Garrison Keillor's American Radio Company", and "Rider's Radio Theater".

On a smaller scale, the techniques of radio theater are used extensively in radio commercials to create the "you are there/slice of life" effect. Finally, for many people, the allure of radio theater is sort of like the allure of a magician. There is the fun of the actual experience (hearing the drama or watching the trick), but there is also the game of figuring out how the illusion is created.

Radio theater in Cleveland

"Calling All Ears", a week of radio theater arts, is funded in part by the Ohio Arts Council, and is a joint production of WRUW-FM 91.1, WCPN-FM 90.3, Cleveland Public Theater, and Cuyahoga Community College. The project involves a series of special events aimed at recreating the magic of radio theater in Cleveland through workshops and performances directed by David Ossman of the Firesign Theater. Anyone from Cleveland, or Ohio for that matter, is welcome to write a script, audition to perform, attend the workshops and listen to or attend the final performance.

Write a Script

Without a script, there is no radio theater. So, all writers, poets, wordsmiths and other language artists in Ohio are encouraged to enter the statewide "Calling All Ears" script competition. Scripts can be mystery, comedy, philosophy, character development, or anything else. Material can run from 5 to 30 minutes but should be able to be produced live, without visuals, by a cast of actors and a technical crew. A \$100.00 cast prize will be awarded to the best original script. Submit all materials to "Calling All Ears", c/o

WCPN-FM, 3100 Chester Avenue, #300B, Cleveland, 44114, by November 1, 1991.

Audition Your Talents

In order for the winning script to be produced, the "Calling All Ears" project needs male and female voices of all ages and racial backgrounds to breathe life into the writer's words. The performance also needs people to create the audio scenery by rustling papers, filling wine glasses, and walking on gravel in high heels to help put the listener's imagination to work. All auditions are Saturday, November 23rd, Noon to 4:00 pm at Cleveland Public Theater.

Learn for Free

A series of FREE hands-on workshops with David Ossman of the Firesign Theater will take place on Monday and Tuesday, November 25 and 26. Topics will cover advanced radio theater production techniques and writing for radio. Call 432-3700 to register.

Watch or Listen!

The "Calling All Ears" radio arts week concludes with a live radio theater performance/broadcast on Thanksgiving Eve, Wednesday, November 27, 1991, at 9:00 pm over WCPN 90.3 FM. Cuddle up to your radio set and enjoy the broadcast, or better yet, bring the family down to the Cuyahoga Community College Metro Campus Main Stage Auditorium to watch how the radio theater performance is produced. Call 432-3700 for reservation information.

It Only Happens Once

This is the only opportunity all year that anyone will have the pleasure of recreating the "golden age" of radio in Cleveland. All events except watching the live performance are FREE, so anyone can participate. Join in the fun and experience the thrill of radio theater directed by David Ossman of the Firesign Theater!

Saturday November 8, by mail

Statewide script competition entries due.

By mail to WCPN, 3100 Chester Avenue, Cleveland, 44114

Saturday, November 23rd, 12 Noon

Auditions for cast and sound effects crew.

Cleveland Public Theater, 6415 Detroit Avenue

Sunday, November 24th

11:00 am David Ossman on WCPN 90.3 FM

1:00 pm First rehearsal for all actors & technicians.

Cleveland Public Theater, 6415 Detroit Avenue

Monday, November 25th

1:00 pm Multi-track recording workshop.

7:00 pm Second rehearsal for actors only.

Both events at Cleveland Public Theater.

Tuesday, November 26th

1:00 pm Writer's workshop at WCPN studios, 3100 Chester Ave.

7:00 pm Third rehearsal for technicians and actors

CCC Metro Campus Main Stage Auditorium

Wednesday, November 27th

6:00 pm Dress rehearsal for performance.

9:00 pm LIVE PERFORMANCE & BROADCAST

Both events at CCC Metro Campus Auditorium.

Open reception following Broadcast. Reserve tickets

by calling WCPN at 432-3700. Broadcast over WCPN-FM 90.3.

Times and locations for some events may change after press time.

Please call 432-3700 for complete details.

FIRESIGN THEATRE—DISCOGRAPHY

FIRESIGN MEMBERS— DAVID OSSMAN, PHILLIP PROCTER, PETER BERGMAN, and PHIL AUSTIN

Waiting for the Electrician or Someone Like Him /1968

Forward Into The Past /1969 [Single]

How Can You Be In Two Places At Once When You're Not Anywhere At All /1969

Don't Crush That Dwarf, Hand Me The Pliers /1970

I Think We're All Bozos On This Bus /1971

Dear Friends /1972

Not Insane Or Anything You Want To /1972

The Tale of the Giant Rat Of Sumatra /1974

Everything You Know Is Wrong /1974

In The Next World You're On Your Own /1975

Forward Into The Past /1976 [Anthology]

Just Folks /1976 (Butterfly)

Nick Danger in The Case of the Missing Shoe /1979* (Rhino)

Fighting Clowns /1980* (Rhino)

Lawyers Hospital /1982* (Rhino)

Shakespeare's Lost Comedie /1982* (Rhino)

Nick Danger in The Three Faces of Al/1984* (Rhino)

Eat Or Be Eaten /1985* (Mercury)

See also:

David Ossman's "How Time Flies" 1973

Phil Austin's "Roller Maidens form Outer Space"

Procter and Bergman's "TV or Not TV" 1973, "What This Country Needs is a Good 5 Cent Joke" 1975, and "Give us a Break" 1978 (Mercury).

Best of Comic Relief

All recordings are on the Columbia label, except as noted.

* These recordings are still available

NOT JIMMY CARTER, IT'S JIM BOB CARTER...

CARTER

■ THE UNSTOPPABLE SEX MACHINE ■

BY MARLA KAMMER



When conducting interviews, I rely on my handy-dandy tape recorder to catch the words of wisdom that are said by the interviewee. This is definitely easier than scribbling down everything that is said and also keeps the conversation flowing, instead of being interrupted by the slowness of pen and pad. So, what would be my worst nightmare when doing an interview? Yes, you guessed it. It is when the tape recorder doesn't function properly or just plain doesn't work. Now, it would be nice to know this before the interview begins, but of course, it is noticed as I am thanking the person for his time. This nightmare occurred when I interviewed Jim Bob of Carter the Unstoppable Sex Machine. Fortunately for me, the recorder was only temporarily out of service, and Jim Bob was a nice enough guy to continue talking to me.

Carter the Unstoppable Sex Machine hail from South London and feature the lineup of Jim Bob and Fruit Bat, who both play guitar and sing. Influenced by the Clash and Elvis Costello, the sound of Carter USM can best be described as heavy guitar riffs over a fast, energized beat, but that really isn't too accurate. They have a sound all of their own. "I liked Elvis Costello and the Clash. I don't care too much for Mick Jones and Big Audio Dynamite," stated Jim Bob.

How does one come up with a name like Carter the Unstoppable Sex Machine? The unusual name comes from Fruit Bat. "The group was named after Fruit Bat. His surname was Carter. The rest is self-explanatory. Carter USM does not stand for United States Marines," he laughed. Jim Bob half-seriously stated that his surname was Morrison. That must be the reason for the reciting of Doors lyrics when in concert.

Recently, Clevelanders were given the chance to witness Carter USM in concert when they opened for EMF. "They [EMF] are nice guys. Actually, Derry (keyboardist of EMF) was a fan of Carter and wanted us to tour with them." Jim Bob asked if I knew Derry and jokingly gave me a word of caution. "Do you know Derry, the keyboard player? Keep away from him because he's dangerous." I didn't ask when he was dangerous, on or off stage. On stage the only people are Jim Bob and Fruit Bat, both with their guitars. "Everything is recorded in the studios, apart from the guitar, and is on tape. We're not miming... honest," Jim Bob strongly emphasized.

A highlight of the show was the cover of "Rent" by the Pet Shop Boys. "That song was already released on the B-side of one of the singles. There are so many records out, that no-one knows what's out." These records were released in the UK and only available in the US on import until recently. Their newest record, "101 Damnations" is scheduled to be released domestically on Chrysalis records. It went to #8 on the UK album charts. "38", their first record, will be released a month later. "We plan on flooding the market with Carter USM" laughed Jim Bob.

Jim Bob almost didn't make it into the country to do the tour. "Immigration wouldn't let me in. They thought I was someone who was

wanted in this country for fraud or something. They said that I had been living in Vancouver for the past three years. I've never been to Vancouver. I think it was the haircut." Luckily for Carter USM fans, INS finally overlooked the haircut and allowed Jim Bob into the country.

Jim Bob is happy to be making music. What would he be doing if he weren't in Carter the Unstoppable Sex Machine? "I'd probably be living in a box on the street," he chuckled. If Carter USM is as successful in the USA as in the UK, don't see a cardboard box in the near future.

PEABODY'S

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Fall '91 Program Descriptions

Sunday

2:00 am: Dysphoria Clinic
Chuck Nicklow
Manipulations of Modern Culture
We have already noted that perceived depth can be reversed by a staring threatening world when placed precisely upon the retina. Acute pain usually starts with illuminations from below religious enthusiasm. When the messages reach the brain it responds 2% less for leather belting and 33% less without distortion—Succceptable to or marked by preoccupation with unwholesome matters.

5:00 am: Black Scorpio Show
Black Scorpio
Reggae
Rise and shine, listen to the rooster, that means it's time for the Black Scorpio Show. Catch it. It's the bomb every Sunday Morning from 5am to 8am. Reggae Music to the max.

8:00 am: Music of Changes
David Ernst
Atonal
Back to your atonal roots with less of the modern neo-romantics and more of those classic atonal classical (and occasional jazz) movements of days gone by. It is not time for a kinder, gentler music community. At least not that kind of kinder gentler.

10:00 am: Wake up and Wonder
Diana Plumer
Lots of Richie Havens.
Tune in. Turn on. Fall down.

12:00 noon: Sunday Matinee
David Caban
Musicals
Two hours of glitter, razzle-dazzle, tap dancing and soundtracks. A different overture each week, plus an "intermission" half-way through. It's the only way to go to the theater without leaving your home. Listen for specials.

2:00 pm: White Boys Lost in the Blues
Chuck & Eric
Blues from the Mississippi Delta to Chicago's West Side. New blues, old blues, all kinds of blues

5:00 pm: Steaming Goatees
Steve Hunder
Jazz music Today
Jazz music that grabs the jugular

and hauls the soul to higher levels.

7:00 pm: Definitely Downtown
Don Sebian
Jazz
Jazz for early Sunday evening, featuring bebop, hard bop, and post bop, along with tangential excursions into the blues, big band and avant-garde.

9:00 pm: Trespassers W
Peter Risser
No
If it's "music" I won't play it. Get different. (Listener compositions requested. Call me for details...)

11:00 pm: Word Jazz
Ken Nordine

11:30 pm: Dan Thompson
Pieces of Lint
Fuzzy

Monday

2:00 am: I Slept Through the 70's
Chris Hill
Disco-Dancy-Funky-Rap Stuff
A trip though the funky® and flashy world of the 70's. Rollerskates and chest hair, big caddies and cheap gas. AHHEH! Those were the days. On "I Slept Through the 70's," you get all this along with funky® guitar riffs and the disco sounds with an occasional new release peppered in to create such a funky® flavor.

5:00 am: The Café Black Rose
Cushmere
A morning thang
Hot swiggles from silver coffee pots, courtesy of the king chef Harvey Funkensoulmagig.

7:00 am: Deathrace 2000
Machine Gun Joe
New Musik for the Last Decade
All good new music defies the New World Order. Listen to someone who lives, breathes and sleeps with new music. Guaranteed to run you over with surprises.

9:00 am: Snake Drill Immaculate
Sean Carney
Caustic Jazz/Noise
Pure Meat & Blood & Hair

11:00 am: The Law Show

11:30 am: Crossroads: From Blue to Blues Rock
Dr. Hollywood Slim Rock
All the blues and blues rock too! A program featuring all forms of blues; country, delta, gospel, Chicago, electric, British, classic, industrial, low down, talkin', power, psychedelic, and rocked.

2:00 pm: Scratch Your Brain
Melissa Pollack
LOUD-VERY LOUD
Scratch Your Brain is loud, obnoxious music with gruesome song titles and sick band names. It's scary noise that Mom won't like and the neighbors will complain about. Scratch Your Brain is also a Thrash/Funk/Hardcore/Grindmetal show, but either description is accurate, depending on your taste. Crank it and enjoy, or leave the rest of us alone.

5:00 pm: Rockability
Colleen
50's & Rockabilly
REAL GONE DRIVE TIME: a mix of 50's Rockabilly, Rockabilly Revival, Psychobilly, Cowpunk, Houserockin' and Jumpin' Blues. *special thanks to all my urban cowboy listeners.

7:00 pm: Just Chillin'

7:30 pm: Damn Right, I've Got the Blues
Annie and Tom
Nothing but the Blues

10:00 pm: Radio Free Oz
Jordan Davis
A weekly one-hour dose of comedy, mystery and mayhem from the 25 year history of the Fireside Theatre. Presented in conjunction with "Calling all Ears," a week of radio drama events in November, co-sponsored by WRUW and WCPN-FM (See article elsewhere in this program guide.)

11:00 pm: Naugahyde Reality
Dennis Sichner
Jazz
The best of straight ahead, bebop and mainstream jazz with occasional excursions into jazz fusion.

Tuesday

2:00 am: Family Bucket
Al
Nearly Everything
A flavorful variety of crunchy nuggets by the pound fill the

Family Bucket every week. Lots of different things (jazz, avant-garde, polkas, rock, etc.). Special shows occasionally. Al tries to make lots of different types of music flow and gel together to make one cohesive unit.

5:00 am: Così 130
John Henry & Jimmy B
Woodgrain wallpaper A shopping cart. A 5 lb. bag of sugar. Give me a quarter, children falling down. Then there will be terrorism in the states, until then i have no ideas. think hard, maybe get a head seven.

7:00 am: Polka Changed My Life Today
Gary Rozak
Polka et al.
Polka energy to start your week. Upbeat Polka and two-step music that will shake you out of the Tuesday morning Blaz.

9:00 am: Miki
Sirens
Gendered
Alternative, blues, folk, international, modern, classical, local and then some because musicians are sometimes women.

11:00 am: Voices of Our World

11:30 am: Ben Taggart
Icing on the Cake
Fun Pop, Rock, and Dance
Music is the Sugar & Spice of our life. You'll get a sound meal, not just sound bites! Your comments, questions and requests are always welcome.

2:00 pm: Glenn
Popskul
Hoo-Ra
The latest craze in this hardcore, post-hardcore thang. Spoken word stuff thrown in for a laugh. I can't believe I'm still getting away with this.

5:00 pm: Cushmere
In Search of My Lost Soul
Funk 'N Donuts
Rap, old funk, old R+B and a little reggae. Destined to put a stride in your glide, a dip in your hip... and I guess you can come on to the mothership, if you so please.

7:00 pm: Consider the Alternatives

7:30 pm: The Wax Museum
Dave Brown
Moldies, Monsters and Dusty Disks.

A mix of the rarest and greatest rock & roll and rhythm and blues from the 50's and early 60's. you'll hear R&B Jumps, R&B Ballads, rock & roll, rockabilly, instrumentals and all other kinds of stuff that'll rock your soul.

10:00 pm: Chuckles without Chuck.

One hour of stand-up comedy, satire, humor and some novelty songs., Everything from the Fools to Diane Ford. I will play the unfunny comedy just so everyone can recognize the truly funny humor. All comedy edited adhering to FCC standards. No dangerous words only dangerous ideas presented. STOP THE DEMOCRATIC FACADE.

11:00 pm: LOP
John Fare
Random Surgical
Biting the head off of Buddah.

Wednesday

2:00 am: The Emmet Frazier Show
James Lamar
swelling leeches
rough translations will be made for the ancient transcriptions.

5:00 am: Morning Ride
Prince
Reggae
Reggae because I love it. Start your day with the morning ride—the sound of now!

7:00 am: Rainbow Soup
Dave Martin
The tastiest cuts of some handpicked new releases mixed with a blend of 70's space music, new age, heavenly, ethereal and uplifting sounds, with a few surprises thrown in for spice. Delicious! Even for breakfast.

9:00 am: Everything's got to Change
Victoria Korosi
New Releases
Vicky plays new releases of absolutely every kind... out with the old, in with the new and a wish for the remainder of the 90's— everything's got to change!

Fall '91 Program Descriptions

Wednesday can't...

11:00 am: 51 Percent

11:30 am: Think for Yourself
Laura P.
African Influenced, Intl.
Beat...rhythm reveals peoples' very soul; some African drums talk; All bass, drums communicate. From south-central to South Africa—thundering vibrations of violent oppression, uprising... Melancholy Mediterranean, Indian string rhythms... Energetic AfroCuban pulsations... Liturgical drum chants... MORE.

2:00 pm: 1001 Screaming Bananas
JAR
Nuts & Jolts
3 hours of the newest in Sonic Chaos. Even Aardvarks like alternative music. Join me!

5:00 pm: N
Martin J. Drabik
Expect Nothing

"You don't need to call it music, if the term shocks you." — John Cage

7:00 pm: Gay Waves

7:30 pm: Nuclear Ecstasy
Sue
Nue Stuff
Tune in Wednesday evenings for nue music that will send your nuclei into fits of ecstasy.

10:00 pm: Global Taxi
Join a revolving band of WRUW programmers in an hour long exploration of international folk and cultural music. each week will have a different focus and theme.

11:00 pm: Allergic to the Mainstream
Josette
Womyn's Music
All Kinds of womyn's music, from folk, R&B, jazz, new age to feminist, Native American and International. Always an eclectic assortment...

Thursday

2:00 am: Between Jesse's Sheets
Jim Raishart
Messy
Ooooh, Senator... Do it again!

5:00 am: It's My Turn
Mike & Steve

7:00 am: Penultimate Pop Palace
Kurt Koepfle
New Music
Come into my cabaret, darling... and join in the ecstasy of communication. All the latest in the most stylish of tunes will be played here, with a few oldies-but-oh-o-goodies thrown in. It's hardly exclusive anything goes. Please call. We'll get on marvelously.

9:00 am: Cheezy Disco
Marla
Dance/New
The Dance Fever of the 90's, without the polyester. Listen for mostly new-released material, remixes, Inde tracks and an occasional giggle.

11:00 am: Bumbly Pool

11:30 am: Restrained Psychosis
Crys
Doubleplusgood
A mish-mash of new releases, retro-80's, and some other stuff I've dug up along the way. Expect gloom, gothic and hate-filled sounds, followed by humorous, sappy and bouncy songs. This should surely be enough to bring you to a climax of emotional chaos.

2:00 pm: Musical Sculpture
Stanley J. Shmia
Politically Corrupt
The presentation of music is an art form. Not only is the production of music an act of creativity, but so is the method that it is exposed to the public. This show features rock-based music, interspersed with political, social, economic and leftist discussion. Art, Music and Ideas all combined to form a finished composition.
4:00 pm: Larryrama
Larry Collins
Between the Cracks

6:00 pm: The Greg Holtz Show
Nationalities Radio Programming

7:00 pm: Pacifica

7:30 pm: When the Roses Bloom Again
Cuzin Dave Wilson
Country Roots & Branches
Country Roots and branches* from all eras: old-timey, bluegrass, rockabilly, Tex-Mex,

Western swing, Cajun, Zydeco, ragtime, blues, Hawaiian, acid banjo and crabgrass.

* "They go out on a limb." - G. Rozak

10:00 pm: Militant Larynxes
Poetry, spoken word, audio art and the unclassified. Featuring one local artist each week mixed with other such stuff. You should have heard what you missed.

11:00 pm: Audible Headburn
Jen Sed
Scorched & Burnt
Thrashed out industrial; those odd burning sounds; cranky noises and other late night audio sounds to climb the walls to.

Friday

2:00 am: Dark Nemesis
Steven St. James
A Guaranteed Standing Ovulation
What is Dark Nemesis? Dark Nemesis is underground dance. Dark Nemesis is new and sinful expression. Dark Nemesis is dark dancing till dawn. But mostly, Dark Nemesis is a guaranteed standing ovulation.

5:00 am: Oh Well
Ben
Blueish
Early morning blues and cynicism. Mais, ce n'est pas très important.

7:00 am: Paramedia and Other Parking Places
Cousin Seth Wilson
Folk and Suchlike
Vladimir and Estragon still wait. They're in good company though. Join us as we use folk music to travel through thoughts political and philosophical, psychedelic and just plain absurd.

11:00 am: Open Your Mind

11:30 am: Wake Up or Die
Right
Julia Coté
Rap & Other Delights
More funkee wreckids.

2:00 pm: Straight to the Head
Prince
Reggae
Live and Wicked.

5:00 pm: Fruit on the Bottom
Terry Hughes
Fermented Demented
Whatevers
Crunches when you least expect

it. Yikes! Don't break yer teeth on it, just sit back & listen.

7:00 pm: Bittersweet Pieces

7:30 pm: Your Favorite Rebellion
Joe Riznar
Assorted Rocks
Travel the four corners of rock-n-roll with tunes from the 1950's to the present. A mix of many styles and influences designed to confuse and amuse you. Don't miss the Halloween and Christmas specials.

10:00 pm: Down by the Cuyahoga
Jim Szabo
Jazz (Jazz Calendar at Midnight)
"I feel that, potentially, we are all the music, our lives are art in the purest sense... Actually, some of the most creative people I've met are not involved in music. They are simply living what the music is about."
- Anthony Braxton

Saturday

2:00 am: Dare Waves
Neal
Night-Time Music
It's about a blinking cursor reflected in an android's mirror shades, a fold of cloned flesh caught in the zipper of a leather jacket, a lullaby sung by a synthesized voice to a test tube fetus. It's about laser scalpels and churning disk drives, computer tears and machine dreams.

6:00 am: diversified, inc.
Wade
Freeform
A kaleidoscope of types and sounds of music, new and old, constantly searching for something interesting and different. Folk-based freeform ranging through blues, rock, jazz,

10:00 am: Finnegan's Wake
John Zeitler
John brings you an hour of Celtic, Canadian, Australian and English Language folk music with lots of bagpipes.

11:00 am: Roll Away the Dew
Cousins Jimmie & Getchen Wilson
Country & Folk
This show features both contemporary and traditional folk music. We also mix in some country and bluegrass

music, and occasionally reach back to the early days of country music.

2:00 pm: Live From Cleveland
Live music either direct from WRUW's studios or prerecorded elsewhere. All types of live music. Tune in and experience it live!

3:00 pm: Night of the Living Dread
Rick Lowe
Reggae
Jamaican music: Lots of reggae, dancehall, rocksteady.

5:00 pm: That's How I Escaped My Certain Fate
Scott Larson
Psychotronic
Featuring fun random sounds dug from the far reaches of the WRUW record library, including jazz, folk, blues, bluegrass, international folk & pop, tortured chamber music, industrial noise and maybe a few things better left forgotten.
"I crunch an old borrowed Buick down an icy street toward the lake. There's a little turnaround at the end. I leave the car there and get out for a look. Ten inches of snow have fallen since morning, but now the snowing has stopped. Below the steep glowing cliff, Lake Erie is a ghostly stretch of frozen white for five hundred yards from shore. Beyond that is darkness, then Canada, and then the North Pole." - Michael Decapite

7:00 pm: Lost In Thought and Tobacco
Harold Henderson
Abbey Road
"Rock and roll is folk music, basically... 'cause it's for folks." - Dan Zanes

9:00 pm: Beat of the Night
Jerry Szoka
House & Hi-NRG
Like to dance? Cleveland is still dancing with Jerry Szoka on Cleveland's only House & Hi-NRG club-style show! Beat of the Night!

12 midnight: Rat's Nest
Rat
Rock/Rap/Alt
The Rat's Nest returns. A wide range of music to make your Saturday night a little more enjoyable.

WRUW READERS SURVEY

WIN A PACK OF RECORDS!

Yes, by filling out WRUW's Sixth Annual Listener Survey, you will be eligible to win a variety pack of ten records!

For the sixth year in a row, we present our survey to give you a chance to voice your opinion on WRUW's diverse music and information programming.

We know that you have important opinions on what you like and don't like and what should be better about WRUW and college radio in general. We want to hear those opinions and consider them for future programming ideas. We want some positive and negative feedback on how we are doing. So please, sit down and take about fifteen minutes to completely fill out this survey. Return completed survey to WRUW by December 1st, 1991. Results and commentary will be printed in our next program guide...Thank you.

1. How old are you?
☐ below 18 ☐ 18-25 ☐ 26-35
☐ 36-49 ☐ 50+
2. If you are presently a college student, where do you attend school?
☐ I am not a college student
☐ Case Western Reserve
☐ Cleveland State
☐ Cuyahoga Community
☐ Oberlin ☐ John Carroll
☐ Baldwin Wallace ☐ Other: _____
3. Again, if you are presently a college student, are you a full-time or part-time student?
☐ Full-time ☐ Part-time
4. What is your current work status?
☐ part-time work ☐ full-time work
☐ retired ☐ unemployed/no job
5. What is your city of residence?
6. Where do you listen to WRUW?
 (Check all that apply)
☐ in car ☐ at home ☐ at work
7. How well can you hear the station at your home?
☐ perfect reception
☐ occasional static, but still in good stereo
☐ good, but in mono ☐ static-filled mono
☐ not at all
8. About how long have you been listening to WRUW?
☐ yrs. ☐ mos.
9. On average, about how many hours a week do you listen to WRUW?
☐ hrs.
10. When you do listen, how long do you listen, usually? (Only one, please)
☐ a half-hour or less
☐ a half-hour to an hour
☐ two or three hours (one whole program)
☐ several hours in a row
11. Please indicate what type of WRUW listener you are:
☐ I just started listening.
☐ I listen almost solely to WRUW.

- ☐ I tend to listen to WRUW.
☐ There's at least one show I listen to each week
☐ I listen occasionally. ☐ I rarely ever listen

ABOUT OUR MUSIC PROGRAMMING

- 12a. What types of music do you enjoy listening to?
 Check all that apply.

- ☐ blues
☐ classical/atonal
☐ comedy
☐ country/bluegrass
☐ dance/house
☐ experimental/avant garde
☐ folk
☐ heavy metal/thrash
☐ industrial/noise
☐ international
☐ jazz
☐ new age
☐ oldies
☐ polka
☐ progressive/college rock
☐ punk/thrash
☐ rap/funk/urban
☐ reggae
☐ showtunes
☐ spoken word
☐ any other types:

- 12b. CROSS OUT any music that you actively dislike on the above list.

13. What are some of your most favorite WRUW programs? Least favorite?

14. Overall, on a scale of 1 to 10, how would you rate WRUW's music programming?
 (1=I can't stand it. 10=Incredible quality and diversity.)

ABOUT PUBLIC AFFAIRS PROGRAMMING

15. Do you listen to the public affairs shows?
☐ I'm a regular listener to at least one show.
☐ I try to listen to a certain show or shows.
☐ I listen if a show happens to come on.
☐ I try not to listen.
16. What time do you generally listen to WRUW's Public Affairs Programs?
☐ 11 am ☐ 7 pm ☐ both times
17. Overall, on a scale of 1 to 10, how would you rate WRUW's current Public Affairs Programming? (1=I can't stand them. 10=Incredibly informative and worthwhile.)
18. Please list some of your favorite Public Affairs Programs:

19. Considering our music and public affairs shows and other weekly programming, please indicate your feelings about this statement:
 "The programming on WRUW is an important part of my life. I would miss it if it were to go away."
☐ I strongly agree. ☐ I mildly agree.

- ☐ I'm neutral. ☐ I mildly disagree.
☐ I strongly disagree.

ABOUT OUR LIVE MUSIC SHOWS

(Even if you don't know much about them, please answer appropriately. We want to know whether we should continue them or not.)

STUDIO-A-RAMA

20. Have you ever attended a previous WRUW Studio-A-Rama or listened to the simulcast?
☐ # of times attended
☐ # of times listened ☐ Neither, ever
21. Did you experience Studio-A-Rama 1991?
☐ I was there ☐ I listened ☐ I did neither
22. What did you think?
☐ I didn't go or listen. ☐ I really enjoyed it.
☐ It was pretty good. ☐ It was okay.
☐ It wasn't that great ☐ I hated it.
 (Please remember to tell us about anything that you thought was great or terrible about Studio-A-Rama on the Comments page.)
23. How did you find out about Studio-A-Rama 1991?
☐ Didn't know about it until you mentioned it.
☐ Posters around Cleveland.
☐ Flyers at concerts or clubs.
☐ From a friend. ☐ From on-air Promotions.
☐ From the Summer Program Guide.

FOLK FESTIVAL

24. Have you ever attended a previous WRUW Folk Festival or listened to the simulcast?
 (Actually, there's only been one before the 1991 festival.)
☐ # of times attended
☐ # of times listened ☐ Neither, ever
25. Did you experience the Folk Festival 1991?
☐ I was there ☐ I listened ☐ I did neither
26. What did you think?
☐ I didn't go or listen. ☐ I really enjoyed it.
☐ It was pretty good. ☐ It was okay.
☐ It wasn't that great ☐ I hated it.
 (Please remember to tell us about anything that you thought was great or terrible about Studio-A-Rama on the Comments page.)
27. How did you find out about the Folk Festival 1991?
☐ Didn't know about it until you mentioned it.
☐ Posters around Cleveland.
☐ Flyers at concerts or clubs.
☐ From a friend. ☐ From on-air Promotions.
☐ From the Summer Program Guide.
28. Considering our yearly live shows and live weekly programming (Live From Cleveland), please indicate your feelings about this statement:
 "WRUW is an important asset to the community. The local music scene would be worse without it."
☐ I strongly agree. ☐ I mildly agree.
☐ I'm neutral. ☐ I mildly disagree.
☐ I strongly disagree.

OTHER IMPORTANT INFORMATION WE WOULD LIKE TO KNOW

29. Have you ever made a donation during any WRUW on-air fundraiser to help the station grow and improve?
☐ Yes ☐ No
☐ -Con't Other Side-

WRUW READERS SURVEY CONT.

30. Did you donate during WRUW's 1991 on-air fundraiser in February?

☐ Yes ☐ No

31. Would you continue to listen to WRUW if we were to change to a less diverse, more main stream format?

I'd listen: ☐ Way more ☐ Way less

☐ Probably more ☐ Probably less

☐ Are you kidding? I'd never listen again.

32. Out of all the music you've bought last year, how much of it did you find out about by listening to WRUW?

☐ Almost all of it. ☐ A lot of it.

☐ More than half. ☐ Less than half.

☐ Not very much. ☐ None, really.

33. How else do you find out about new music? (Check all that apply.)

☐ Other stations ☐ Friends

☐ Clubs, bars, performances, etc.

☐ Music magazines

☐ Record stores

☐ Other:

34. Do you own a CD player (or have constant access to one)?

☐ Yes ☐ No

35. About how often do you buy music?

☐ Every day ☐ Several times a week

☐ Once a week ☐ Several times a month

☐ Once a month

☐ Less than once a month

☐ Are you kidding? Who can afford to buy music!

37. How do you buy most of the music you listen to?

☐ LP ☐ 45/12-inch

☐ cassette ☐ CD

38. Do you dub or copy much music as opposed to buying?

☐ Almost entirely ☐ Lots ☐ Some

☐ A little ☐ Never

39. Have you filled out one of these surveys in the past four years?

☐ Yes ☐ No

Thanks for your time!

THE COMMENTS

Now here's your chance to really tell us what's on your mind. Use the comment space to write and tell us anything we may not have covered in the other Survey questions.

Although it is optional, we've found that the comments section is the most interesting and informative part to read.

Here are some possible topics, but **do not let this limit you.**

1. What do you like best/worst about WRUW?
2. Why do you listen to WRUW and college radio in general?
3. What is important to you in a radio station? (Good music? News? Interesting personalities? Something else?)
4. What are your favorite shows? Your favorite programmers? Why?
5. What did you like or dislike about Studio-A-Rama or the Folk Festival?
6. Why did you fill out this survey?
7. What would you think about a possible change at WRUW to a less diverse, more mainstream format?

8. Any other WRUW, radio or music related topics, such as: censorship (including obscenity, political correctness and the like), ideas about music in general, and others.

Feel free to go beyond these suggestions.

We read everything, please use additional paper for lengthy responses.

COMMENT SECTION

May we quote you?

☐ Yes ☐ No

WRUW WISH LIST

What, if anything, would you like to see happen in or to WRUW in the next ten years?

Please FOLD this survey so that it is the size of the WRUW-addressed rectangle below, with WRUW's address showing on the outside. TAPE the open end shut, affix a twenty-nine (29) cent stamp and drop it in the mailbox! Thank you!

ENTRY FORM

Fill in this corner to be entered in the drawing for a FREE variety pack of 10 records.

Name: _____

Address: _____

Needs
29-cent
stamp

WRUW-FM 91.1
Survey Results
11220 Bellflower Road
Cleveland, OH 44106

Please return completed survey by December 1, 1991!



An Interview With Phil of CONSOLIDATED

by Stanley Shmia

On June 23, Meat Beat manifesto, and Consolidated stopped in Cleveland. It was their 10th show of the tour which spanned much of the US, with 48 stops. I had the pleasure of interviewing Consolidated's drummer, Phil.

Consolidated is a three man band from San Francisco, California. They are signed to Nettwerk Records and have two albums out. The first, released last year, is called "The Myth of Rock", and their latest album, released in June, is called "Friendly Fascism".

Consolidated's music is difficult to describe. They rely on electronic sampling, and digitized music in most of their recordings. What makes them unique is their political message. Almost every song contains a liberal ideal that they are trying to convey.

Their show is a mixture of music and videos that the band put together. They are often described as being "preachy" or self-righteous. During their shows they open the floor up for questions from the audience. On the second album, a few of the question and answer sessions appear.

The following interview was conducted in tandem with Carol, from Cleveland State University, and Kevin from Ohio State University.

Q: On your second album, Friendly Fascism, an audience member asks a question about meat eating. In your response, you said, "You'll definitely make the next record." Did the woman know that she was being recorded and would appear on the next album?

A: They usually know if we are being recorded. She said, "Meat is good, and if you don't like America, go live in Russia." Adam (the lead singer) said, "You'll definitely make the next record." It's hard to put in context, because there's only so much time you have on a CD. In every city we went to and talked about vegetarianism, men say, basically, "animals are here for us." We had been talking about how women become brainwashed in paternal society, accepting the values men create, because they want to make it in a male dominated world, or want to succeed or survive. Sometimes women take on those values.

The songs prior to that on the album, talk about patriarchal values, therefore representing men in many of their own actions, such as eating animals. Carol Adams, in her book, her message to women feminists, who consider themselves against the oppression of women by men, says that women are doing their own form of oppression by accepting male violent values and oppression against animals in the same way they don't like being oppressed.

Then we have "Typical Male", a song about how men think. Oversimplified, but very true, men think with their d**ks the majority of the time, in society, as a collective whole. She fit the perfect woman who had been brainwashed by male values.

Q: Did she know she was going to be on the album?

A: I don't know. We might hear from her lawyer. We tell people they are being recorded. If they want to say something they can.

Q: How is this tour compared to the last? Are you getting good responses? Are the responses usually as violent as the people on the album?

A: On the "Friendly Fascism" album, we had an agreement not to

put in any love-in agreement statements. It doesn't add anything of value, if people just sit there and agree with us. We could have made a whole album of people just agreeing with us.

During our discussion, you get a whole mixture of people who agree with everything we say, and the people that disagree. We had a very different set this time. It's very oppressive, non-entertaining in some ways.

Every song is packed with information, a lot of anti-American propaganda by Consolidated. People get overloaded. That's our intention. It has quite a bit of impact. Slowly by slowly, each song has a different message, and it gets stronger and stronger. By the time we hit them with our McDonalds commercial, half of the people want to leave. I have no problem with that. It's our form of entertainment. We are just entertainment.

Q: Do you have any kind of fear of coming out self-righteous, much like a preacher, and thus have less credibility to your listeners?

A: Yes, we are going to come across as preachy. Even if one song on the record has a political message, in the way Consolidated delivers it it's going to come off as preachy... We have our opinion, and that's going to come off as preachy.

When 99% of the music is mindless dance music and that's what people are used too, then, when Consolidated comes along with a message that reflects our personal feelings about a subject, it's going to come off as self righteous. That's the truth. Some people think we're a huge comedy troupe too.

Q: One of your influences must be rap. NWA is very popular. How do you feel about the general messages that are promoted by many rap groups?

A: Yes, we are influenced by everything by the way. Consolidated have always been influenced by black culture, from funk to Public Enemy. We like rap. We listen to it. It comes out in our music.

Every rap group has a different message. Specifically NWA, Consolidated liked their first record. We had to plug our ears once in a while because of the misogyny. That's something we are able to learn from. We learned a lot from listening to NWA's first record. All of America did. We learned what it's like to be a black male living in the ghetto. Unfortunately, there's a lot of truth that hurts about that, about male society, about how women are viewed and treated by men.

I would say NWA is no different than Gun's n' Roses. No worse [than] some heavy metal bands that portray women on their covers as objects and in videos as negative and something to be degraded. I'm way more afraid of the message in heavy metal videos that have a chorus that says something like "I don't care about nothing" or "I wanna fight society", then they flash a woman in some weird positions, women walking down a hall. That brainwashes kids over and over, 13 and 14 year old boys, into accepting women as negative objects, only there for your entertainment and use.

NWA does the same thing, sure, so does Miller beer, so does Chevy, so does any corporation that uses women to sell products. I've seen some unbelievable Old Milwaukee ads that keep the stereotype going of women as objects, there for men's pleasure. Women are reduced to a beer can, reduced to a product. That's frightening. NWA is no different. They teach us how young men grow up in the United States. How they learn from society.

We're learning right now how the culture industry teaches young boys how to act, and this a result of it. The thing we have to ask ourselves is why is there such a need for misogyny in arts and entertainment, in politics? Why is rape the fastest growing crime in America? Why is sexual child abuse still happening?

Q: What are your opinions on the "Politically Correct" movement?

A: I don't agree with it at all. I don't know what politically correct means.

Q: It used to mean leftist. Now people are being oppressed for saying something that goes against what other people believe.

A: There is a time to be sensitive towards people. But free speech is free speech. If there was any ban on free speech, we could be banned

—can't next page—



on the left or right. On the left because we use Nazi imagery in our videos, on the right because we show pictures of George Bush with swastikas on his face.

Q: You're already banned on radio?

A: Yes, we have been banned on college radio for subject matter, which is frightening to me.

Q: Are you trying to get your message out? If so, you're not going to get it out on radio by putting swear words in your songs.

A: A lot of stuff we can't take swear words out of. Discussions with the audience, etc. We made a conscious decision not to swear on some of our songs, because we want it played, and we know the FCC are huge fascists. That's frightening when we as artists have to make decisions that reflect our music. There's a lot of weird things about obscenity in words when you use them in your everyday life. Everyone uses those words, then you can't put them on your record because they won't play them on the radio. That's so bizarre.

Q: On the song "Brutal Equation" there is a hinting that your message isn't getting across, are you saying that your message is hopeless?

A: What we are saying is very complex. We say we are failing by signing a record deal, in the sense that we have become a commodity. But we are also succeeding because we are getting our message out to more people. That's the brutal equation. It's like a catch-22 for Consolidated. Do we sell T-shirts to survive and pay our rent, or do we lose dignity to our audience and anyone that trusts us.

There is a lot of failure in succeeding. Consolidated's message is that today in the pop culture industry, whenever you have something political, with a message, it automatically becomes illogical, diluted, distorted, by you becoming a commodity or a product. The medium of pop music is one of commodity, of selling. The message is part of the entertainment and becomes illogical. When you become a commodity, you lose dignity. If your message is against commodification of culture, you're a huge failure, because you are what you're saying your not. It's a bizarre twist.

Q: I asked at your last concert here, how you could sell T-shirts for \$18, if you are against capitalism?

A: I wouldn't say that selling T-shirts is capitalism. The kind of capitalism Consolidated is against is the corporate control of the government. And how corporate interest in capitalism in the U.S. comes first and we come last.

Q: How successful in the economic sense is Consolidated? Is this record doing better than the first one?

A: This record is doing a lot better. I don't know what the numbers are. I don't pay attention to them. At the end, Nettwerk will tell us what we sold. At the end, we might get \$10. We're not selling hundreds of thousands of records, we're not even a Skinny Puppy who sell 100,000 records. Maybe the next album.

We, Consolidated, not including our rent money, keeping our expenses down, made a profit last year of \$10,000 between the three of us.

Q: What are the most optimistic and negative things that are happening in the pop culture today?

A: Negative: McDonalds commercials, beer commercials, Michael Bolton songs. Those are the songs that are much more political than Consolidated. Those are the songs that have an impact for a country, that change the country, that make it what it should be, that is, a nationalist friendly fascist state. Every one of those soundtracks sounds the same. For instance, Lee Greenwood's "Proud to be an American." They all sound similar if you listen to them. They all have that big driving orchestral Nazi, Wagnerian, top 40 sound.

We do a commercial, where we have some of those songs edited back to back and it's really frightening. Some songs are extremely patriotic, and all sound similar. All inject the middle of the road, bland, generic pop beat into this patriotic propaganda, that makes you proud to be an American, even though there's violence, homelessness, lack of education and health care. We're told everything's fine and that's

exactly what happened to Germany in the 1930's. Hitler didn't rise to power through his personality so much as through his propaganda films and posters.

If you look at German Propaganda films, women hugging their children, kids running in the field, men coming home from work greeted by wife and two babies, and you look at commercials today, they are strikingly similar. The big pounding music, kids in fields, Americans coming home from war. All you have to do is look at it, and that's what we've done, and put them back to back. [The commercials have] a lot of negative power unfortunately. It molds us into accepting the status quo. Propaganda that America is the greatest country in the world and there is nothing else and we should accept what we have even if its violence, homelessness, whatever.

I'm optimistic about the women's movement. About how feminists are becoming aware of the oppression of women and animals by male society. That's one aspect of the animal rights movement that may bring it into a larger scope. It's important that all humans see the connection of violence that we do to each other, and how it's directly related to how we treat non-humans, specifically, for ending the misery to non-humans. But it also has to do with us as a species and what we expect.

Throughout history we accept different things. We used to accept the brutal killing and maiming of people just because they lived in a different village. Then it was okay to bring African human beings from their country, destroy their culture and civilization, and bring them to America and use them as slaves. It was accepted and you couldn't argue with the times. If you came out against them bringing Africans to America, you could be killed. You definitely weren't part of the new world, because the idea is that we are benefitting the white people. The US won't be prosperous unless we have the Africans working for us. Blood needs to be spilled.

Same thing now, people that talk about animal rights. We are benefiting from the suffering of someone else. It's just that we now know it's wrong to do that to other humans. At one time the excuse was: how else are we going to run our country, how else are white people going to settle the lands, unless we get rid of the Indians?

Now we do the same thing. How else are white people going to build the condo development if we don't have hunting season so we can kill the deer. Hunting is widely accepted now as a form of management. The killing of animals for sport has become widely accepted in the US, and the eating of animals is popular all over the world.

The way we raise animals on factory farms in a capitalistic society is tragic. We need to become aware of it. And the women's movement now is making women aware of the connection between the oppression of non-humans and the oppression of women by men, because they are different. We do the same thing. We oppress animals simply because they are non-humans.

We are all different. We have different capacities to do different things. Yet we give each other the consideration of equality. That's what animal rights is. Yes, animals are different, but we should give them the same consideration that we give each other. I know that comes out as preaching, but that's Consolidated.

Q: What is the message of the song "College Radio"?

A: "College Radio" is our Saturday Night Live skit. It's a take-off on ourselves. We get our only support on college radio. The song is Consolidated admitting to the fact that we are not what we perceive ourselves to be. We are all caught up in the culture industry.

It's also a metaphor for a guy going out with a woman. The part of the song that says -% "girl together we can change the world, She's a stockbroker during the day, but that's o.k. at night we go out and we're alternative and progressive, We go to see foreign films, or an art party, or read French symbolist poetry, but during the day we're back involved with the culture industry." I think that college radio people are there to spread alternative music, spread different messages, but they are all just trying to get jobs with the major labels in the future, and then one day call up the same radio station and tell them what records to play.

It's a take-off on college radio, our culture. A lot of people take it too seriously. It's a huge joke. We tried to show what college radio sounds like to Consolidated: the Replacements with Elvis



THESE ARE NOT LIES...

THE "UNBELIEVABLE TRUTH"

A chat with Mark and Derry of EMF

By Marla Kammer

"The things you say/Your purple prose just gives you away/The things you say/You're UNBELIEVABLE!" If you had listened at all to the radio this summer whether college or commercial, those words were imbedded in your mind. "Unbelievable" rocked the college charts before soaring to the top of the pop charts with its funky danceable guitar grooves. With an unexpected number one, a lot of talk has been made about the band EMF. Who are they? Are they a one-hit wonder with lots of luck or are they the new band of the '90's? Where the hell is Forest of Dean? Fortunately for those curious minds, I had the chance to find out some interesting things about EMF when I talked to bandmates Mark Decloedt and Derry Brownson this past summer.

The easy question first. For those people not too familiar with UK geography, and who wondered where exactly is Forest of Dean, allow me to explain. Forest of Dean is situated to the northwest of the Severn River, right across from Bristol, west of London, and south of Birmingham. Check an atlas if you need the exact longitude and latitude.

If you happened to watch MTV this summer and saw the video for "Unbelievable" or went to a record store and picked up "Schubert Dip," EMF's debut album, you saw the youthful appearance of these fellows. Although EMF are fairly young, with the average age around 22, that doesn't mean that they lack experience. "I started learning the drums and playing in a band since the age of 10," stated Mark Decloedt, drummer of EMF. "The four of us went to school together except for Ian (Ian Dench, the guitarist for EMF) since the wee age of 10. I had been in a band, a rock band, with James (James Atkin, the singer for EMF) for six years, then we finished just after we left school, and moved on to other bands, went our separate ways." It wasn't until they met Ian Dench, EMF's guitarist, that the boys from Forest of Dean got back together. "We met Ian, and got things going." Success came for EMF when they weren't quite expecting it. Mark explained, "We had been serious for years and years, then took it as a laugh and got signed." Incidentally, they were signed after playing only four live shows. No demo tapes, nothing. There's one for the record books.

For a new band on the scene or, for that matter, any band, one of the most exhilarating feelings comes from that sure sign of success, that coveted number one single. "It hasn't sunk in really, not at all. We were in Toronto when we found out. Five minutes prior to our show, somebody came up and said, 'You're number one,' and we all like, danced around the room and on the ceiling, and we got very, very drunk that night. A lot of champagne was popped," laughed Mark. I can understand the reason for celebration. Riding the wave of their number one single, EMF wrapped up their six week North American tour in mid-August. After only a month off, they will jump back on the tour circuit once again, but this time it's to Japan and down under to Australia and New Zealand. How does Mark feel about performing? "It's very tiring, but I like the gigs. I don't like it when there are seats in the venue, because that can be dangerous. Obviously people want to dance and seats get in the way. We always have a fence inside the front (which had to be put back up during the Cleveland show). We always have a pit. It's just ridiculous. We get quite a few young people in the front and they just get crushed by the older people. It's just precaution's sake, people getting crushed, just pull them out,

and they can go in the back of the hall and still see the show alive."

EMF performed some new material not on Schubert Dip, including the songs, "Watching the World Go By," "It's You," and "Far from Me." Did this mean that something new was in the making? "I have no idea when the next album comes out, but I know we are set to start, well, we've got like five or six ideas including these three, and we start recording about November, I think. We're coming to the Bahamas. We're going to spend like three or four weeks there actually recording it, so, it will be quite quick, get it over with, and start touring again," stated Mark. What's better than the Bahamas in November? Maybe the Bahamas in January...

"So, what kind of quotes do you want from me? Political quotes?" (DB)

"I liked your joke you said back there, but I can't remember what it was. It was a pun." (MK)

Well, you just ask me questions, and I'll give you puns." (DB)

Considering how I love puns, I knew that I was going to love this interview. The talk with Derry Brownson, sampler keyboardist of EMF, seemed more like a chat between casual friends than an actual interview. How else can one describe a conversation that ranged from Sesame Street to touring with Chicago?

I decided that I wasn't going to ask Derry about the true meaning of the group's name or about the comparison to Jesus Jones. However, Derry had his own opinion about Jesus Jones. "Jesus Jones are great. They're a great band. If we were to be classed with any band, I'd rather be classed with Jesus Jones than a lot of other bands. I'd rather be classed with Jesus Jones than say a band like Chicago even though Chicago is a great band." This led to a future prediction made

in jest of EMF's next tour. "We are supporting Chicago on our next tour, like world stadium tour, with Chicago headlining to about 90,000 people every night. We're like second on the bill. Then, after us is a band called Abba. Do you remember Abba?" questioned Derry. Of course I remembered Abba. How could anyone forget that super-duper group of the '70's? Imagine if that tour were ever to happen, wouldn't the mix of the 90,000 fans be interesting? After joking a bit over Chicago, we talked about Derry's unusual role in the band, being the sampler. "I've only been sampling for about a year and a half. I don't really do that much sampling. I'm a very lazy person. Two days, probably, in every six months I do a bit of sampling." In the song, "Girl of an Age," the voice of Ernie from Sesame Street was used. "I didn't actually sample that. That's on a sequence tape. I do a lot more heavier sampling. They asked me to sample Sesame Street, and I said, 'I'm not sampling anything.' They said, 'What about Sesame Street?' Bert and Ernie, well, I would have sampled Cookie Monster ('Coookie!' mimicked Derry), but I'm not too sheft on Bert and Ernie," laughed Derry.

EMF also sampled comedian Andrew Dice Clay for the song, "Unbelievable." How did they pick Andrew Dice Clay? Derry explained, "Someone came up to me and said that I had to hear this guy, Andrew Dice Clay, but I didn't want to, but he kept telling me that there was some good stuff to possibly sample, so I finally listened to him. At first, it was like, 'No, no, no,' then I heard that 'Oh!' and it was like, 'Yes!' We also sampled him for the 'It's Unbelievable.'"

Derry's role in the band is not only that of the sampler, but also that of the keyboardist, vocalist, and occasional bass player. "I was the original bassist before Zac (Zac Foley, the bassist for EMF) joined the band," he commented. At a San Francisco show, Derry took over Zac's job during an encore performance. He also wanted to play the bass with Pop Will Eat Itself, who opened up for them out west. As for being a vocalist, Derry does a rapping duet with James for the song, "EMF." On stage Derry is probably best remembered by his keyboarding style. Whereas Pete Townsend destroyed his guitar, Derry's trademark is to trash his keyboards. He throws them around and pounds on them until pieces literally break off. Amazingly, they still seem to work. "You should see my keyboards. There's tape all over. I take about six keyboards with me. I think I'm left with two. Roland should come out with a keyboard, an indestructible one, just for me," he joked.

Derry has a very mature attitude about his job as a musician and touring. "We don't actually get to see that much on the road, you know, we just get into our bunks," he stated. "It's not all world, it's not all rock and roll. We're a very working band. We work really hard, and when we relax, we relax." One of Derry's goals for the tour to occupy his free time while on the road was to learn German.

EMF's next single off of Schubert Dip will be "Lies," which was remixed by Jim Thirwell. "The video is great. We spent a lot of time doing it. We have cockroaches, and in our video we got all muddy and dirty, a big mud bath. I jumped in, banged my head, split my head open. There was blood everywhere." That must be the reason why part of his head is shaved...

EMF were a bunch of fun-loving, witty, down-to-earth guys who haven't let success go to their heads. I left out talented and committed to making good music. EMF have a sound and style all their own that will leave people talking about their music, instead of what exactly the meaning is behind those three letters. Although I didn't ask, I did hear a new meaning from Derry. Besides the the usual Epsom Mad Funkers, Ecstasy Mother F**kers, and Eat More Fruit, he added to the list, "Ecstatic Masturbation Frenzy." Are there anymore suggestions?



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